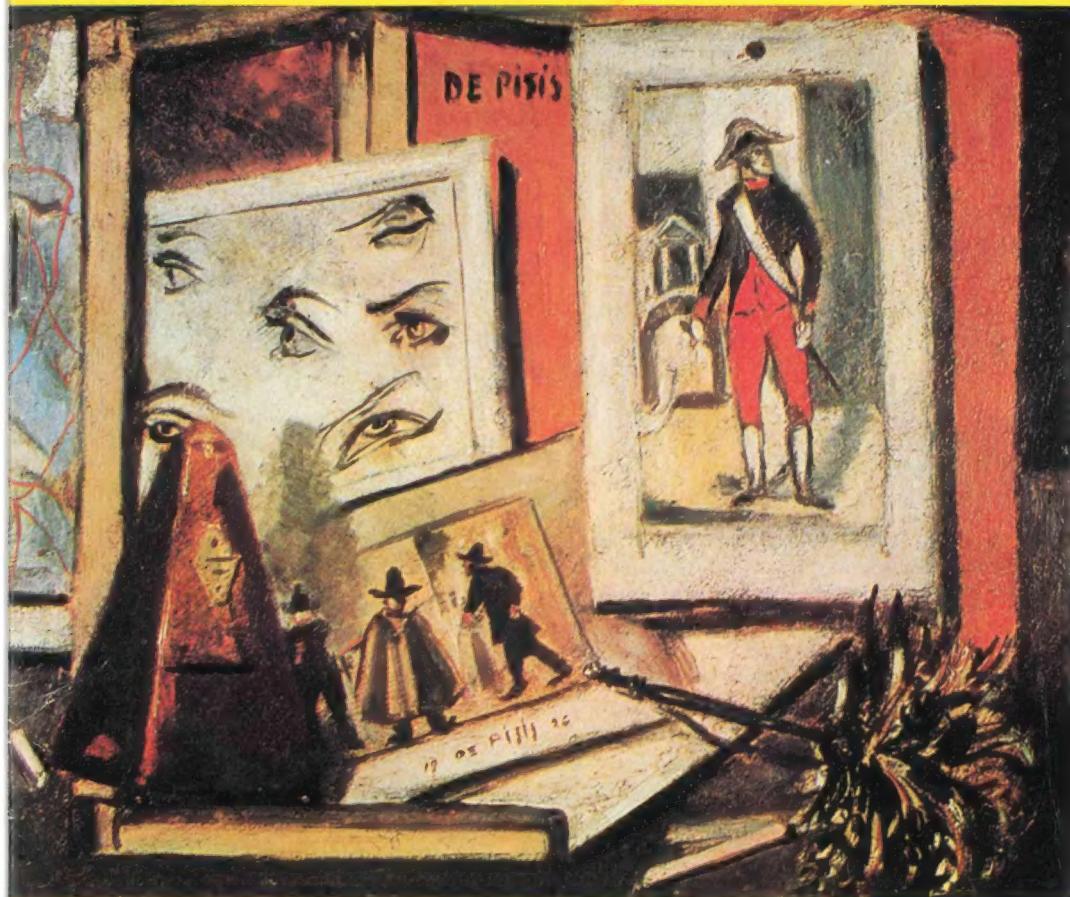


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THIS IS
THE ITALIAN
RADIO-TELEVISION
CALLING
FROM ROME



MAY-AUGUST 1982
31st YEAR No. 2



Rome: the Quirinal Palace. The affectionate embrace between American General James Dozier and Sandro Pertini, President of the Republic of Italy. In the centre, American Ambassador Maxwell Rabb. Dozier was kidnapped by the Red Brigades last December 17th and freed by a special Italian police squad on January 28th, with a lightning blitz.

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On the cover: «Still Life with Eyes» by De Pisis, pseudonym of Filippo Tibertelli, the poet and painter who was born in Ferrara in 1896 and died in Milan in 1956. De Pisis was influenced by many styles of painting during his stay in Rome and Paris; in particular, the French Impressionists and the 18th century Venetian school (above all, Guardi) helped form his suggestive, nervous, lyrical style. He painted flowers, still lifes and city scenes in clear, delicate colors.

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THE NEW ITALY

The Italians have been counted. The count was taken on October 25, 1981, with a national census, the twelfth since that of 1861, made right after the proclamation of Italian unity. The same day saw the sixth census of industry, commerce, artisanry, services and housing. The results were made known a few months later.

Italy has changed shape from decade to decade, and many important social and economic transformations have taken place in the past ten years (1971-1981). Let's start with the population. It has more than doubled since 1861, when Italy — still without the Trentino-Alto Adige, Friuli-Venezia Giulia, Veneto and Latium Regions — numbered 26,328,000 inhabitants. In fact, on October 25, 1981, there were 56,243,935 inhabitants in Italy, 3.8% and 2,107,388 more than in 1971. Of this number, 51.3% are women and 48.7% men, which means that there are a million and a half more females than males in the peninsula.

In the past decade, the annual rate of population increase barely reached the figure of 3.8 per thousand inhabitants, the lowest in Italian history, apart from the two years 1911-1912, when it was 2.4 per thousand because of the First World War. The maximum birth rate level — 8.6 per thousand — was reached in the decades 1901-1911 and 1921-1931, while after the Second World War, the 1951 census showed an increase of 7.4.

The main reason for this low population increase is the strong, progressive decline in the birth rate, from the 17 births per thousand inhabitants of 1971 to the 11 of 1981. There has also been an exceptional decline in foreign emigration. This is demonstrated by the population increase in the three main geographical areas of the country: barely 2.6% in northern Italy, 4.4% in central Italy, and 5.3% in

southern Italy. That relationship was completely different in the 1961-1971 decade: there was a 10.2% increase in northern Italy, one of 9.7% in central Italy, and barely 1.6% in southern Italy. So that the last decade reveals a greatly diminished internal migration from south to north. These changes have radically altered the distribution of population in the three geographical areas of Italy: between 1971 and 1981, it has decreased from 46.1% to 45.5% in northern Italy, is almost stable in central Italy (from 19% to 19.1%), and has risen from 34.9% to 35.4% in southern Italy. The regions in which the population percentage has risen most in the past decade are all in the south: Sardinia with 7.6%, Puglia with 7.4%, and Campania with 6.9%. Latium follows with an increase of 6%.

Only one region, Liguria, has fewer inhabitants now: 2.9% less than before. The regions which show the least increase are Basilicata (0.1%), Piedmont (0.3%) and Friuli-Venezia Giulia (1.4%).

The ten provinces in which there has been the greatest increase in population are: Latina, 13.6%, Taranto 11%, Caserta 10%, Cagliari 10%, Lecce 8.9%, Naples, 8.8%, Sassari 8.4%, Varese 8.3%, Frosinone 8.2% and Pordenone 8%.

And here are the ten provinces that had the greatest population decline: Enna 6.1%, Trieste 5.9%, Genoa 4.5%, Alessandria 4.1%, Vercelli 2.9%, Pavia 2.7%, Piacenza 2.7%, Reggio Calabria 2.4%, Asti 2.1%, Isernia 2%.

Another significant fact is the diminution in, perhaps the end of, urban growth, because the big cities are no longer «livable» and many people who move from the mountains or countryside prefer to settle in small towns or medium-sized cities. So in the past decade, the population growth of provincial administrative

(Continuation to pag. 13 Andrea Damilano

The RAI Today

CULTURAL PROGRAMS FOR FOREIGN RADIO



Adriana Bizzarri, program director and planner in the sector of programs for foreign radio stations (left), with staff member Rita Proietti.

Our trip through the «diaspora» of the various sectors into which the work of the Foreign Department is divided now takes us to the «Cultural Programs for Foreign Radio» Service. This Service's function is to prepare interesting cultural and didactic programs broadcast «on the spot» by those foreign stations which request them, for the Italian colony and certain groups of foreign listeners.

Let's take a closer look at the main characteristics of these programs — of which we shall trace a profile in the following pages — and at those directly responsible for them.

LAURENZI: Just how do these programs differ from the traditional ones, apart

from the way they're transmitted?

DE LUCCHI: In the fact that they're mostly prepared for emigrants who are well-established in their new country, have lived there for some time and are therefore quite fully integrated into that society. Which means their problems are very different, less concerned with temporary questions that can at times be really dramatic, as is the case with emigration in Europe. What's important here is to keep alive the memory of the original homeland, offering the most up-to-date image of it possible, while basically using such traditional channels of expression as popular music, opera, folk music and literature.

L.: What criteria did the RAI use in choosing the «geography» and language for its foreign radio programming, totally shifted towards North and South America and far less towards Europe?

D.L.: We didn't choose those criteria. That's not up to us. They were agreed on by the radio organizations of the various nations involved and the competent Department of our company. I think the main reason lies in the fact that the radio stations in those areas broadcast complete programs for the Italian community, in which they insert our programs as well. So the have to be «wedged» into precise program plan.

L.: The type of Italian

listener at whom these programs are aimed is quite clear; that of the foreign audience concerned, far less so. Just exactly who are the Portuguese-, Spanish- and English-speaking consumers involved?

DL.: As we noted in past numbers of this bulletin, it's hard to define our public in detail. We can say, though, with a good degree of certainty, that a great many foreign listeners follow our programs; either because they're of Italian origin, even if generations ago, or because they're attracted to our life, culture and customs in some way. That is, foreigners who are, or want to be, «integrated» into our civilization as our fellow-citizens are into theirs. At any rate, they're people who love Italy and want to hear more about it.

L.: These programs diffuse a lot of music and folklore. Why dwell so much on a side of Italian culture that's undoubtedly fascinating, but definitely minor?

DL.: We think that talking about our country's traditions, above all through music, is not only important but even indispensable if we're to keep alive the knowledge and memory of Italy. Folk music is one of the most stimulating and suggestive starting-points for such an effort; then the theme can be enlarged to other aspects of Italian culture, comparing the past with the present, and pointing out what's left of our tradition, even when transformed in a modern nation like our own, which takes part in a general process of fast industrialization. That means making people aware of the changes made by progress and of basic values that will never die.

As for other types of music: who can deny that opera is one of our main contributions to world culture? And as for light music, which accompanies the daily life of the young and less young: doesn't it too reflect changes in custom, doesn't it too participate in a «history» that isn't merely

private?

L.: One of the Department's most important efforts, *Racconto italiano*, dramatizes pages from works of our regional literary tradition. Isn't there the danger of offering the audience — and here I mainly refer to foreign listeners — a reduced, provincial image of our literature?

DL.: I don't think so. *Racconto italiano* has presented and presents above all the masterpieces of our literature, in both prose and poetry. And those programs dedicated to regional literature are aimed at illustrating Italy through aspects that do belong to the various regions but are also synthesized and renewed in a more universal context.

So it's not a reductive image; on the contrary, it's all the more complete because many-sided.

Let's also remember that biographies of typical or

Prepared by Renzo Laurenzi
(Continuation to pag. 15)



Rome: the Radio Production Centre in Via Asiago. A rehearsal of «Racconto italiano» (Italian Tales), a literary dramatization sent out in Italian, Spanish and Portuguese.

OUR PROGRAMS AT PRESENT

SCACCHIERA MUSICALE

The **Musical Chessboard** offers new recordings of pop music along with traditional melodies of the past fifty years, with informative notes on authors and interpreters.

Length: 25'; **frequency:** weekly; **language:** Italian, Spanish, Portuguese; **broadcast to:** USA, Canada, Australia, Malta, Tunisia, Libya, Portugal, Bulgaria, Belgium, Holland, Poland.

A review of Italian folk music that follows regional «itineraries», with reference to history, culture and popular traditions.

Length: 25'; **frequency:** weekly; **language:** Italian, Spanish, Portuguese; **broadcast to:** the Americas, Australia, Tasmania, Malta, Libya.

NEL MONDO DELLA LIRICA

The world of Italian opera, with its great and lesser-known composers, its famous operas and forgotten works, and a comparison between singers of yesterday and today.

Length: 25'; **frequency:** weekly; **language:** Italian, Spanish, Portuguese; **broadcast to:** Central Europe, the Americas.

Dramatized «Italian Tales» taken from short stories, novels and history, and based on regional literary tradition in the late 19th and early 20th century, with a historical introduction and critical comment.

Length: 25'; **frequency:** weekly; **language:** Italian, Spanish, Portuguese; **broadcast to:** the Americas, Australia, Tasmania, Tunisia, Somalia.

CULTURALS

A term covering various English-language programs which keep the listener up-to-date on cultural events in Italy, including literature, art, music, theatre and science.

Length: 15'; **frequency:** twice a month; **language:** English; **broadcast to:** Canada, USA, Puerto Rico, Malta, Czechoslovakia, Holland.

ITINERARIO FOLCLORISTICO

RACCONTO ITALIANO

SPECIALS

«Specialized» cultural programs for universities and cultural groups, on themes agreed on with the commissioning organization.

Length: 30'; **number:** about 12 a year; **language:** English; **broadcast to:** the commissioning organization.

Upon request from foreign stations, the RAI produces programs illustrating and celebrating events, holidays and anniversaries closely linked to Italian tradition.

Length: 15'; **number:** 25 a year; **language:** Italian; **broadcast to:** the commissioning station.

PROGRAMS FOR HOLIDAYS

PAESE ITALIA

The **Italian Nation** is a didactic-informative program for the children of Italian workers in Germany (dealing with history, linguistics, regional life, sociology and politics).

Length: 30'; **frequency:** twice a month; **language:** Italian; **broadcast to:** Germany.

The **Saturday Appointment** consists of Rome-Munich conversations by radio link on aspects and problems of Italian contemporary life, chosen by our emigrants and with their direct participation.

Length: 30'; **frequency:** twice a month; **language:** Italian; **broadcast to:** Germany.

APPUNTAMEN- TO DEL SABATO

L'ITALIANO, UNA LINGUA DA SCOPRIRE

A didactic-illustrative program on **Italian, a Language to Discover**, varied for use in both elementary and secondary schools.

Length: 30'; **frequency:** twice a month; **language:** Italian; **broadcast to:** Germany, Central Europe.

«ITALIAN VOICES»

Touring Italy has often been a kind of game. Once it was a pilgrimage made by lofty spirits looking for peace or inspiration. More recently, it has meant organized sociological research, more or less scientific. Everyone knows Italy is a land filled with contradictions. Just as everyone knows it is picturesque (all too much so). It varies to the point of desperation: how often one is forced to ask oneself, going from north to south or east to west, if it is the same country, the same people! How then can one collect the «sound fragments» of such a country today? Organize a sociological inquiry by yourself? Not a bad idea, really, but to present the results you would need hundreds of broadcasting hours, systematically planned and spaced in time. What radio station would ever let you present such a program? And what listener would be so heroically stubborn as to hear you to the end?

Radio has its needs. So you have to find a compromise. You can't depend on science, or pretend to be complete. You have to strike a hard balance between serious research in the field and the discovery of curious bits of information. With the aid of fortune, you have to put together a kind of permanent little show, full of contrast, sounds, extravagance, sorrow, tricks, happiness, daily toil, problems, insanity, generosity and tenderness.

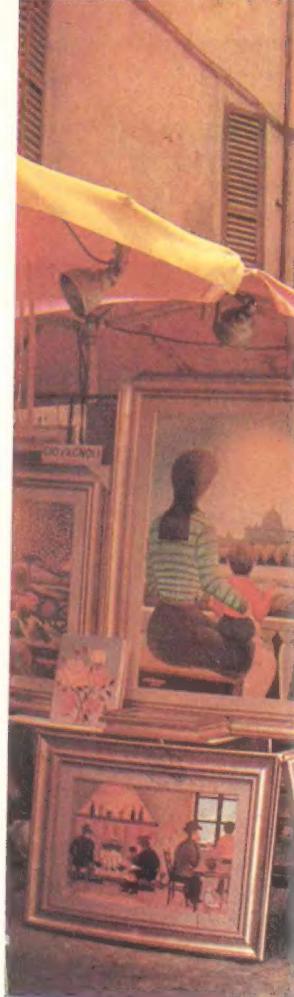
That's what is at stake. *Italian Voices*, the weekly radio program of the Department of News and Program Services for Abroad, would like to win — at least partly,

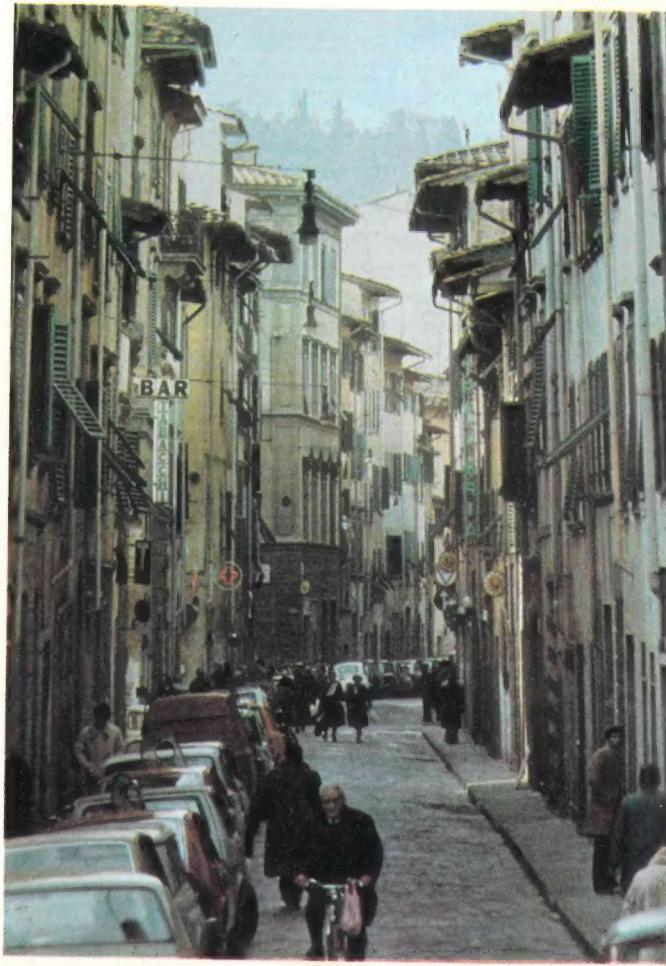
every so often — that wager. There is no set order, just certain facts that happen to recur: for example, a mayor who suddenly appears (from big cities like Rome, Venice or Palermo, or small towns like Cattolica or Roccella Jonica); or a kitchen recipe (dozens have been gathered in the typical restaurants and gourmet kitchens of the various regions); or a poem, usually recited by its author, with all the passion and conviction one can imagine. And so many other small items, that return now and then.

The rest comes from free improvisation. We hear the ideas of pupils in drama schools in Bologna and Florence. We note the demands and resentment of workers in a big factory in Tuscany. We go to talk about the devil with youngsters (11-12 years old) in two secondary schools, in Cosenza and Bologna. We

Fernaldo Di Giacomo

(Continuation from pag. 8)





Faces and places from "Italian Voices": actor Dario Fo and Roberto Mancini, centre-forward of the Bologna soccer team; a view of Via Margutta, the street of the artists in Rome; a street in the Santa Croce district in Florence; and the Market Square in Lucca.

THE TOSCANINI LEGEND

Twenty-five years ago, orchestra conductor Arturo Toscanini died in Riverdale, New York. He had spent a large part of his long, active life in the United States, where he had a triumphant career. He was a great artist, unique in animating and «penetrating» great operatic and symphonic scores. As a man, he was extremely difficult: proud, stubborn, hot-headed, domineering.

Toscanini began his career as a cellist, getting his diploma at the Conservatory of Parma, his birthplace, in 1885. But from the first moment he approached music, his aim was to conduct. The lucky break

that helped him realize his dream came just a year later, in Rio de Janeiro. He was there as an orchestra player in a large group organized to present an Italian opera season. After a stormy opening of *Aida*, the temperamental conductor, Miguez, threw down the baton and left the theatre. Urged on by the other players and the public, the young cellist climbed on to the podium and conducted the entire opera magnificently.

The Toscanini legend was born on that evening in Brazil in 1886. A career that was to last for more than seventy grand, unblemished years.



Arturo Toscanini conducting at La Scala.

In 1898, when he was still very young, he was summoned to «the temple of European opera», the La Scala Opera House in Milan. He conducted there until 1928. When Fascism took over in Italy, Toscanini moved to the United States, which became his second homeland. In New York, he became stable conductor of the New York Philharmonic, and some years later, of the National Broadcasting Company Orchestra, formed especially for him. He was considered the greatest living conductor, and gave splendid concerts all over the world; between the two World Wars, he appeared at the famous Salzburg Festival, and was the first non-German conductor invited to conduct at the Wagner Festival in Bayreuth.

Every so often he reappeared in his native Italy.

In Milan, he «refounded» the La Scala Orchestra, bringing it to a high level of perfection.

In the early Thirties, he was called to Bologna to conduct a commemorative concert of the works of Giuseppe Martucci, but refused to perform the ritual Fascist hymns and was slapped by a Fascist official.

He only returned to Italy after the Liberation in 1946, to conduct the concert re-

inaugurating La Scala after its destruction by bombs during the war.

Arturo Toscanini mastered an immense musical repertory of both operatic and symphonic works, but preferred 19th century composers, such as Beethoven, Brahms, Verdi and Wagner.

Many «historic» first performances of operas are linked to his name: Catalani's *Edmea*, Leoncavallo's *Pagliacci*, Puccini's *Bohème*, *Fanciulla del West* and *Turandot*, Boito's *Nerone*, and the first Italian performances of Wagner's *Die Götterdämmerung* and *Siegfried*.

Toscanini belonged to the category of interpreter usually called «classic»; his performances were marked by intense study of the score and absolute respect for it, with a conception of the orchestra as a single but composite instrument «that must vibrate in all its parts to obtain full splendor of sound».

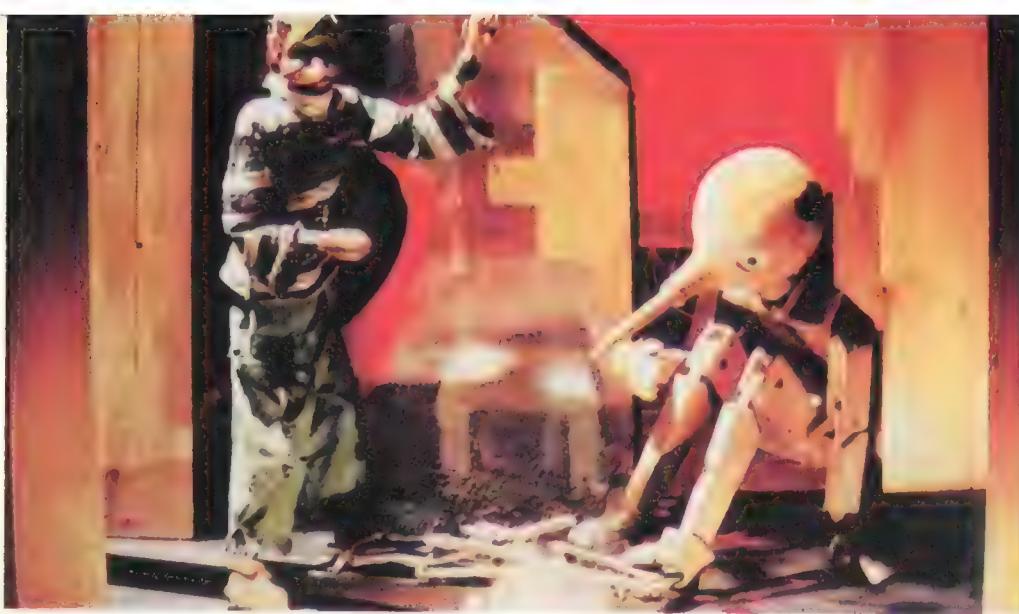
Thanks to his prodigious memory, Toscanini had an overall view, steady and clear, of the entire score, as well as of each detail. He was also stubbornly determined to transmit that view to the orchestra, which he hypnotized with his gestures and his «cutting» glance.

Renzo Laurenzi

FASCINATING PUPPETS

During the celebration of the centenary year of Collodi's *Pinocchio*, we visited one of the most interesting and remarkable theatres in Italy: the puppet theatre of the Accettella family, which has flourished near the Pantheon in Rome for more than thirty-five years, and was also seen during the «*Pinocchio on the Stage*» review in Florence. This theatre was created and developed

half a century ago by Ennio Accettella, a lawyer whose passion for puppets turned him into a master of marionettes, thus making him a stage director, actor, set designer, musician and sculptor. He «carried» with him his wife, brothers, children and grandchildren, adding to his own ideas, hands and voice those of an entire family that has handed down to us this rare, skillful art.



Pinocchio as performed by the Accettellas.

Over these fifty years, the Accettellas have set up their puppet stage in many parts of Rome: in schoolrooms, a hall in Via Pastrengo, the Teatro de' Servi, public squares, the Teatro Goldoni; finally, in 1962, they settled in the Teatro del Pantheon. Here they developed their structures, experience, material and contents: wings, stairs, props, ballad-singers who improvise and add personages, the sense of nonsense, with strings, hands and hooks. The Teatro del Pantheon has become a show, a laboratory, a seminar, a museum, a reference point for all who love the puppet theatre, the fantastic, and children.

But while the Pantheon puppet theatre began with the Accettellas, it by no means ends with them. Marionettes have always attracted people, with their long tradition, but above all with the opportunities they offer for experimentation. So in time, other hands, voices and ideas have been added to those of the Accettellas: for instance, the shop of Ferdinando Codognotto, with its strange, extravagant wooden sculptures, the voices of Isa Di Marzio, Leo Gullotta and Paolo Lombardi, the music of Andrea Carpi, the colors of Eugenio Bardzki, the sets built and painted by Gianni Peg, Aldo Simoncini and Sergio Vezzali.

But to really understand the Accettellas, we must visit them behind Piazza del Collegio Romano any Thursday, Saturday or Sunday at 4.30 PM. And we shouldn't stop in front of the stage, but go backstage to see them in action.

In the middle of that space, there's a «bridge» of wood and iron; because puppets are moved from above, with a wooden cross (or balancing arm) to which are tied the strings (of nylon) pulled by the puppet-master's hands. The puppets, made of wood and fully mobile, are hung on hooks on the side of the bridge. When it's the turn of one, a puppet-master grabs it and puts it onstage. Then the puppet-masters change places with one another, criss-cross, loan their hands to their neighbor when two aren't enough, in perfect synchrony, with the agility of a ballet dancer. A bit too much movement and the marionette «flies» or «hangs», as they say in the trade.

Behind the bridge there's a white cloth on which the lights fall, shadows pass and images are projected. It's just a sheet, but it becomes the dawn, sunset, a starry night. In front, the curtain. They pull cords to open it: all at once, or bit by bit. And just before it's opened, hands make final adjustments; space dilates all around; the shifter slides on the sets; the electrician lifts

and lowers the lighting lever; the stage director gives the entrances and exits; then someone pulls, or maneuvers, or gestures. Movements become fast, careful, determined. For someone watching from «inside», it's a show within a show.

And from outside? From the viewpoint of the audience? While the marionettes move, the audience talks, whispers, discusses, children, parents and grandparents turn to one another continually. Only at the moment of greatest tension onstage is there perfect silence. The theatre seems to be empty. It's incredible how quiet people so ready to talk can be, but it only lasts a minute: the void is filled at once and the murmuring starts again. In fact, it's only natural to enter into a personal relationship with puppets. Even the most sceptical, realistic member of the

audience finds himself making comments out loud during the performance. We feel shyness or false respect for the real-life actor; but the puppet arouses in us pity and anger, friendship and confidence, so we raise our voices in blame or encouragement. Then, when the show ends, the temptation is too strong: we jump on stage, go behind the curtain, climb up on the bridge, and discover all the tricks. At that point, children and adults become one. For only one dimension exists backstage: that of knowing how to «make believe», to talk to inanimate «things» and animate them, creating space, people and time that can always be transformed by our imagination.

Gianfranco Campagna

CULTURAL PROGRAMS FOR FOREIGN RADIO

(Continuation from pag. 5)

famous Italians are foreseen. For example, as is only natural given the occasion, this year the figure (and life) of Giuseppe Garibaldi, the Hero of Two Worlds, will be presented in serial format.

L.: Does this type of programming offer something special to our workers in Europe?

DL.: Three programs that have had great success are dedicated to Central Europe, and especially to Germany. At this point, let me pass the ball to our highly competent expert in emigration problems, Dr. Alessio Rebecchini, a program planner and director who deals with these «containers» in particular.

L.: Do you keep in mind in your programs that the struggle for existence of our emigrants in Europe is harder than elsewhere?

REBECHINI: Of course. In an effort to understand and deepen their collective experience we've produced a series of programs called «Appuntamento del Sabato» in which, for the first time, our fellow-citizens who have emigrated become an active subject, a person who despite countless hardships has helped through his work to construct a new Europe, more advanced and more human.

L.: What aspect of present-day culture do you intend to reinforce in these works?

R.: In our programs, we try to highlight the effort being made by an Italy that is changing and renewing itself; we want to make our fellow-citizens understand that their contribution of facts and ideas too is needed for that process. In future programming, we shall insist even more strongly on that aspect.

L.: The specialized English-language programs are on a very high level. What themes are most requested?

R.: In recent years, the English-speaking countries have increased their demand for Italian cultural information: on art, music and important exhibitions. But there is also great interest in science and technology «Made in Italy».

THE NEW ITALY

(Continuation from pag. 3)

seats has descended from 34.1% to 32.8%, that is, to the 1961 level. Many important cities have even shown a consistent decline in population, while the most massive population increase has taken place in the smaller provincial administrative seats and in those cities which are not such seats. At the moment, the most «livable» places in Italy seem to be the cities with about 100,000 inhabitants. Of the 10 cities which are provincial administrative seats and where the population has increased the most, 8 are in southern Italy and 2 in central Italy, while all have less than 100,000 inhabitants. Isernia had a 19.7% increase, Latina 18.5%, Catanzaro 16.6%, Nuoro 15.7%, Campobasso 15.6%, Potenza 15.5%, Matera 14.6%, Frosinone 14.5%, Oristano 11.6% and Grosseto 11.1%.

The 10 provincial administrative seats in which the population decrease was greatest are all in northern Italy: Venice with 8.3% less, Vercelli 8%, La Spezia 7.5%, Mantua 7.3%, Bologna 7.1%, Genoa 6.9%, Savona 5.9%, Belluno 5.9%, Milan 5.6% and Turin 5.5%.

We also note that in central and southern Italy the only cities with an exceptional population decline — like that of Turin's, for instance — are Siena and Catania; that the Roman population has only increased by 1.7%; and that the population of Naples (with a density of 10,346 inhabitants per square kilometer, equal only to that of certain zones of Bangla Desh) decreased by 1.3% (with 16,091 inhabitants less).

The most populous cities are: Rome, 2,830,000 inhabitants; Milan, 1,635,000; Naples, 1,210,000; Turin, 1,103,000; Genoa, 760,000; Palermo, 700,000; Bologna, 456,000; Florence, 453,000; Catania, 379,000; and Bari, 371,000.

In 166 of the 8,086 municipalities of Italy, the population decreased by 25%; in 422 the population increased by 25%; this fact is linked to the highly serious exodus from the mountain municipalities, a phenomenon that seems to be irrevocable.

Between 1971 and 1981, the mountain population, which is now 7,612,000, decreased from 14.3% to 13.5%, the hill population slightly increased from 38.6% to 38.8%, and that of the plains rose from 47.1% to 47.7%.

The population of Italy consists of 18 1/2 million families, so that another 2 1/2 million families have formed in the past decade. One should also note the evident tendency towards a «monocellular» family nucleus: husband, wife and child, since the average number of family components in 1981 was 3 as compared with the 3.3 of 1971, the 3.6 of 1961 and the 4 (husband, wife and two children) of 1951. This phenomenon, connected with the tremendous decline in the birth rate mentioned earlier, is the result of an egoistic, consumistic view of life; it is more evident in northern Italy, despite the fact that that region enjoys a higher income and standard of living than the rest of the nation: there the average, which was 3.7 per family in 1951, has gone down to 2.8.

Let's go on now to the housing census. Exactly 21,852,717 homes, with 86,570,148 rooms, were listed. As compared with the census taken 10 years earlier, there has been an exceptional increase in housing, but the lack of homes is still serious. There are now 4,418,748 dwellings more (+ 25.3%) and 22,736,416 rooms (+ 35.6%). Which means that the average number of rooms per dwelling has risen from the 3.7% of 1971 to the 4% of 1981.

The dwellings occupied total 17,509,058, that is 80.1%, with 71,465,194 rooms. The occupancy index — that is, the proportion between the number of members of the family and the number of rooms occupied — has gone from 1 in 1971 to 0.8 in 1981, which shows the improvement in the housing average, with bigger apartments per family.

The dwellings called «unoccupied» are the so-called «second homes», used for vacations by people who live in the big city, or for work (professional offices, laboratories, etc.), those available for sale or rent, those of families which have emigrated, and also those already sold or rented, but which were still not lived in by the new tenant when the census took place. They total

4,343,659, with 15,104,954 rooms; this is a noteworthy increase over the census of a decade ago. In fact, they have more than doubled: exactly 2,211,114 dwellings more (+ 103.7%). We find 84.6% of such dwellings in cities which are not provincial administrative seats, which suggests that most of them are indeed «second homes». But 15.4% of them are in such provincial seats and total 668,000 dwellings, most of them unused, that is, unrented, empty. The municipalities, and also the magistracy, must now draw their conclusions from this data.

Finally, the productive activity of the Italians. For the first time, a census has been taken of private services and of those of the national and local public administration, apart from that always taken in the past (industry, commerce, hotels, bars and restaurants, transportation, communication, banking and insurance). The homogeneous data shows that we have grown: everywhere in Italy, both north and south, and inside each sector of production, with some highly significant changes.

In general, industrial and commercial companies have increased in number from the 2,236,000 of ten years ago to the 2,752,000 of 1981, with 53.5% of them in the north, 19.7% in central Italy, and 26.8% in the south. The number of employees of these firms has increased

from 11 to 16 million, divided up in the three areas into 57.2%, 20% and 22.8% respectively. As compared with 10 years ago, industrial workers have increased by 11.1%, commercial employees by 18.6%. As for industry, 59.7% of the plants are located in northern Italy, 20.8% in central Italy, and 19.5% in the south. These great differences in the industrial picture, still far from being resolved despite all the incentives offered in the south, increase even further when we take into account the number of workers in industry, since the largest firms with the greatest number of employees are all in the north: in fact, 64.6% of them are in that area, while 18.4% are in central Italy, and only 17% lie in the south.

Northern Italy holds the record for commerce too, with 49.5% of the firms; but here we find the picture reversed as concerns the position of central Italy, with barely 19.2% of commercial firms, while in the south they rise to 31.3%. Business workers made up 54.1%, 19.9% and 26% of the total in that field in 1981, in the three zones into which Italy is divided. Finally, we find a very serious difference where the distribution of income in Italy is concerned: in fact, in respect to the national average, the north has 18.4% more income, while the south is a good 33% below that average.

«ITALIAN VOICES»

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sit in at a jazz lesson given by a very talented pianist. We share the tender, solemn secrets of an old sculptor who works in wood and who is slowly dying of radiodermatitis (he worked in a hospital when young). We discuss women's problems

with women and with men, everywhere, north and south. We go to spy on some opera singers during rehearsals and performance (in one case, witnessing the happy debut of a new diva). We offer a young drug addict a chance to talk about himself openly, with all the courage, anguish and hope that is in him. And so forth, like that, from Parma to Santa Ninfa, from Milan to Recanati, from Lucca to Catanzaro, from Catania to

Florence, from Pesaro to San Giovanni in Fiore, from Treviso to Palermo, from Imola to Loreto, from Pavia to Pistoia, etc. .

Those who want to, talk, shout, discuss, sing, whisper, insinuate. *Italian Voices* collects all it can, puts it in order week by week, and broadcasts. And will go on collecting and broadcasting.



De Pisis: «Soldier in the Studio».